



ESTEY ORGANS

DESIGNS SPECIALLY ADAPTED
FOR THE HOME

ESTEY
ORGAN COMPANY

ESTABLISHED 1846
BRATTLEBORO, VERMONT
U. S. A.

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Estey Organs for the Home

We commend the following designs, especially adapted for the home, to your careful inspection.

If interested in organs for Church or School use ask for our separate catalog describing many different designs.

Estey Organs are sold by the best class of music dealers throughout the world.

Write direct to our factory for any information.

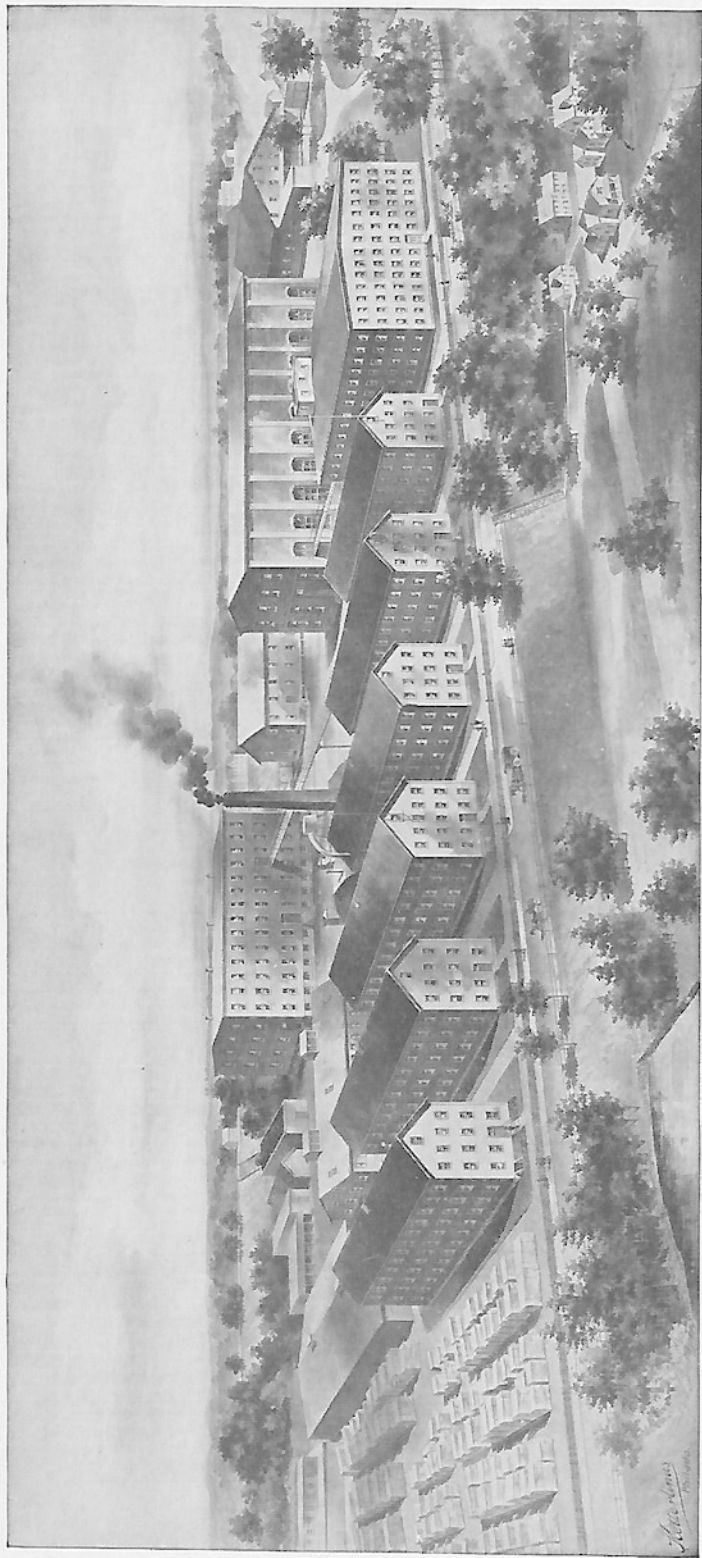
RECORD UNPARALLELED!

More than 380,000
Manufactured and Sold

Estey Organ Company

Brattleboro, Vermont, U. S. A.

1911



THE ESTEY FACTORY AS IT IS TO-DAY
The Largest Organ Factory in the World



WHERE THE WORK
 BEGAN IN 1846
 Part of this building
 only was used, the rest
 of it being occupied
 as a grist mill

The Construction of the Estey Organ

THE Century Dictionary, which may safely be presumed to be unbiased in its definitions, says that the organ is the most **complicated** and the **noblest** of musical instruments.

Anyone who has ever heard a real musician at a real organ will readily agree that it is the noblest of all means that mankind has yet devised for producing harmonious sounds.

And anyone who has ever tried to build a **perfect** organ, will just as heartily agree that it is a most complicated instrument.

That is why such consummate skill, such careful thoroughness, such infinite pains and such conscientious faithfulness to detail, is necessary to the production of a good organ—an instrument worthy the name.

That is the secret of the Estey superiority.

That is why a cheap organ can never be satisfactory.

Materials In building the Estey organ the first step is the selection of the proper materials and at no point in the whole process of manufacturing the organ is greater care exercised than right here. Being the largest organ builders in the world, buying the largest quantities of organ materials, the Estey Company naturally has "first pick" of the world's supply of materials of this kind, and we are freely accused of being very "fussy" and "cranky" about what we accept.

Well, maybe we are; but in sixty years we have never yet used anything but the choicest lumber, free from all defects and thoroughly seasoned in the most approved manner, and all other materials to match; and we do not think we shall begin at this late day to use "seconds" or anything showing the slightest defect.

Twice a year our superintendent goes to the largest lumber yards to select the stock that goes into the Estey.

He selects and inspects and re-inspects until he is sure—and he knows a good piece of lumber when he sees it—that he has the best procurable.

He keeps in our lumber sheds and driers a constant supply of more than two million feet of the most expensive lumber. In the factory every piece is carefully and critically examined before it is used.

We know it is right—good enough to bear the Estey name and the Estey life-time guarantee.

The Craftsmen But good intentions and good materials alone, will not make a perfect organ. We must have workmen with brains stored with knowledge of organ building; fingers skilled in their craft; consciences devoted to good work. We are particularly fortunate in this respect. No one has ever gone through the Estey factory without being forcibly impressed by the stamp of men at work there; not boys, nor little girls, nor careless, cheap labor of any kind; but men of ability and skill, who are

making their craft almost a profession; many of them the heads of families, with beautiful homes in Brattleboro.

There are many gray haired men at work to-day in the Estey factory who have been working there for fifty years, and in all that time they have never been hurried or told to "let it go at that," or pushed beyond the limit of the best and most careful work.



They have understood that the only thing asked of them was that they maintain and, if possible, improve the high quality of the Estey.

Naturally in all these years of work the men have been gaining ground. They have become a little more skilful month by month. They have learned the fine art of catching the peculiarities and the ways of the wind

among the reeds, and it is they who make the sweet-toned Estey possible.

The Factory

But even the best workmen must have tools and facilities for their work, or they will fail of the great results. Here, again, the Estey factory leads the world. It is the largest organ factory in existence; it has the most complete equipment and better facilities for turning out high-grade work than has any other organ factory.

This is, of course, an advantage to you, for it assures you that no part of the Estey organ you are going to buy has been neglected or slighted because of lack of means to produce the best results.

And note particularly that every part of the Estey organ, from the smallest to the greatest, is made in the Estey factory under our personal supervision, so that we know it is right and can guarantee it with a clear conscience.

In our immense plant—see photographic view on page 2—which represents it as it actually is and **not** as some artist dreamed we would like to have it—we have 200,000 square feet of floor space, and more modern, labor-saving machinery, a greater number of skilled workmen, and more of what some folks call "old maidish" exactness, than you will find in any two or three other organ factories combined.

We have spared no expense in providing our workmen with the best of facilities for cutting down and keeping down the cost of manufacture.

But there we have stopped.

We have not tried to do with a machine that which ought to be done by hand—the part calling for skill of fingers, judgment of mind, the final touch, the **human** element—which no machine can replace.

So, while you have every advantage of every labor-saving machine that it is possible to use in building the Estey, you have it without sacrificing in the least the high quality that has made the Estey the world's standard organ.

The care, the thoroughness with which the Estey is made, impress the visitor as a strange contrast to the slap-dash, hurrah-boys, shove-her-along,

haphazard, happy-go-lucky, rule-o'-thumb methods that are followed in factories building "cheap" organs.

But the difference in methods of work is no greater than the difference in products.

Which kind of organ do you want?

The best procurable materials;

The most skilled and conscientious workmen;

The largest and best equipped factory in the world;

More than sixty years' experience;

All backed by a steadfast determination to maintain and increase the Estey reputation.

Do you wonder that the Estey organ is still the world's favorite?

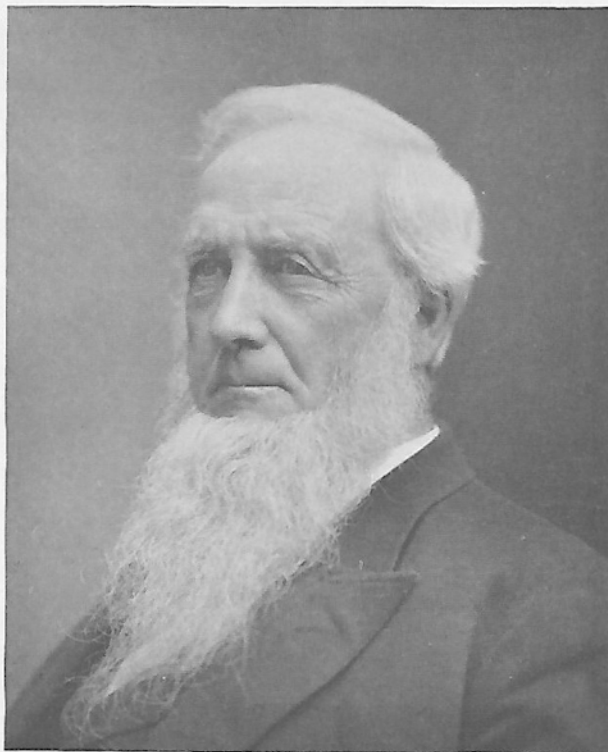
The third generation of Esteys is now building the Estey organ.

In his day Jacob Estey, the founder, was proud of the product of his factory; proud of his facilities and equipment; proud of the reputation the organ had already attained.

But the present factory, the present output, and the Estey reputation today, far surpass his fondest dream.

To maintain that prestige and reputation is almost a religion with the present generation.

When you buy an Estey organ you can be absolutely sure that every dollar of your money has gone into the instrument in better quality.



JACOB ESTEY
Founder of The Estey Organ Company

Details of Construction

ALL organ builders must, as a matter of course, construct their organs on the same general principles, just as all steam engines or watches or pianos are made after the same general plan. The difference between a good and a poor organ does not lie in some special device which is used in one and not in the other; nor in some general principle which one utilizes and the other ignores, but in the skill and ingenuity with which the different parts are assembled and in the thoroughness and care with which they are made.

Organ building, then, almost more than any other craft, becomes a matter of personality. It is almost one of the fine arts, for the builder builds himself into the organ; it is a product of his personality and individuality.

It may be of interest, therefore, to you as a purchaser of the Estey organ, to know something of the details of its construction.

Of course the general principles are well understood. In the reed organ the sound is produced by vibrations of thin, metallic tongues, or reeds, under the influence of a current of air.

The necessary parts of the interior of such an organ are:

- 1st. The Bellows, or the "lungs of the organ," which create the current of air that acts upon the reeds.
- 2nd. The Reeds, which produce the sound and determine the tone.
- 3rd. The Action, including the KEYS and STOPS with their various appurtenances which, if properly made, give the player absolute control of the instrument.

The value of the organ, the sweetness of the tone, the harmony—the general effect of the playing—all depend upon the skill and care with which these various parts are made and adapted to the work required of them. Carelessness and slipshod methods are fatal to the best results.

The modern organ is in reality a combination of a number of organs; that is, it is made up of a number of sets of reeds, each reed in each set varying in pitch, but all the reeds in each set having the same quality of tone.

Each set of reeds is technically known as "a stop" though in ordinary use the term stop is applied to the knob or lever which controls the mute covering that set of reeds.

By pulling out a given stop you raise the mute and admit the air to the set of reeds controlled by that stop. If you pull out two stops the air is admitted to two sets of reeds, and so on.

Now, when you press down a key it serves to open a little valve under the reed corresponding to the key in each set of reeds in the organ.

These little valves open into what is called the wind-chest under the sounding board, from which the air has been exhausted by the bellows.

The **wind-chest** being a vacuum, a current of air immediately rushes through the reeds whose corresponding valves have been opened—the tongue of the reeds vibrates, and a musical tone is produced.

The Bellows Without going into too great detail, we desire to call attention to the superior construction of some of the more important parts of the Estey organ. The lungs of an organ are, naturally, as important as any part of the whole instrument. We feel safe in saying that our sixty years' experience and the hundreds of experiments we have made, have enabled us to avoid the mistakes so many manufacturers make in this part of the organ, and to produce a perfect bellows that will last a lifetime.

The foundation or woodwork of the bellows is made of three-ply—that is, three different thicknesses of wood, glued together, the grain of one piece running across the grain of the piece next to it. The white strips showing the

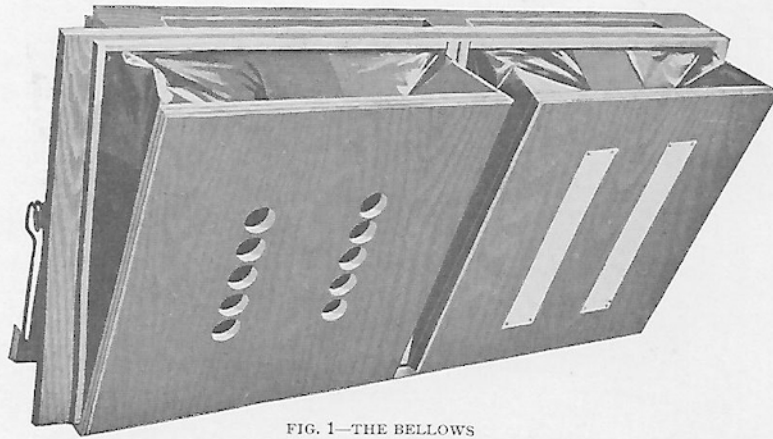


FIG. 1—THE BELLOWS

intake holes covered, are of the finest quality fleece lined rubber cloth, the inside valves are of sheepskin—these are less exposed to dampness. We formerly used leather for the outside valves but found that dampness will curl up the sides and render them useless. The same care is exercised in selecting the cloth for the bellows. It has an extra heavy coating of rubber and will last a lifetime. It is made especially for the Estey organ and costs a great deal more than the ordinary rubber cloth used in ordinary organ bellows.

The Foundation Board This is in reality the foundation of the organ, and like the foundation of a house, the dependent point of construction. Upon it rests the **wind-chest**, the sounding board, the reed cells, and, in fact, the entire mechanism—or “action,” as it is technically termed—of the entire organ. How important, then, that it should be right in every particular.

In the Estey organ, the foundation board is made of the highest grade three-ply stock that our lumber buyers can secure in the country's best lumber markets. The bellows is attached to the foundation board from below as well as strongly braced to the side of the case.

The Sounding Board (shown in Fig. 2) corresponds to the top of a violin, and on it depends the resonance of the organ's tone. In the Estey it is made of quarter-sawed old growth spruce of the highest grade, free from knots and stains, straight grained and seasoned until it is drier even than the proverbial "tinder."

The care we use here, not only prevents the sounding board from cracking, checking or warping, but also has much to do with giving the Estey its full,

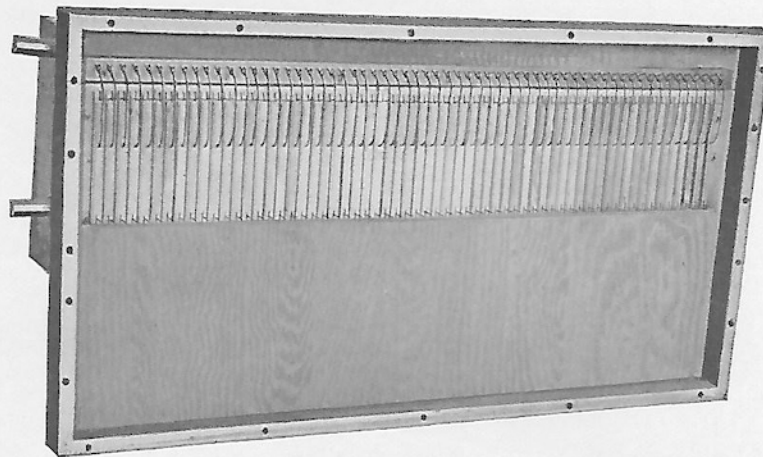


FIG. 2—THE SOUNDING BOARD

resonant tone. The sounding board is securely fastened to the foundation board by long screws. The intervening space forms the air-tight chamber called the wind-chest.

There are little apertures made just above the sounding board, one for each reed in the organ, through which the current of air passes from the reed into the wind-chest. These openings are covered by valves, little strips of clear white spruce, held in place by springs.

We use as much care in selecting the wood for the sounding boards in the Estey organs as do the makers of violins for their highest priced instruments. Clear spruce will not do. It must be absolutely perfect. And if the readers of this catalogue could know how difficult it is to get stock sufficiently good for this purpose and the price that we are obliged to pay, they would be surprised.

Mahogany is one of the highest priced woods, and yet the price we pay for spruce for Estey sounding boards is nearly as much as one would pay for the best mahogany.

We use only New England spruce, old growth and quarter-sawed. It must be absolutely clear of sap, and in order to secure this we accept only perfect stock.

This little instance shows the care we take in details to give the Estey organ purest tone and to insure its being a perfect musical instrument.

The Estey valves are made of the same high-grade wood as the sounding board that there may be no possibility of their twisting or warping. Should they warp in the least they would allow a continuous singing or ciphering of the reeds above them, and, of course, ruin the effect of any playing. The little wire springs which hold these valves in place are made of the best nicked brass wire and will not rust or corrode in any climate.

Reed Cells On top of the sounding board is placed the **reed cell board**, as shown in Fig. 3. This reed cell board in the Estey is always an absolutely perfect piece of wood, free from all knots, stains and imperfections of any kind. It is thoroughly dried so that it does not shrink or swell and thus bind on the reeds or allow them to rattle. In it are made the little chambers, or cells, or grooves of various sizes and shapes, in which are placed the reeds.

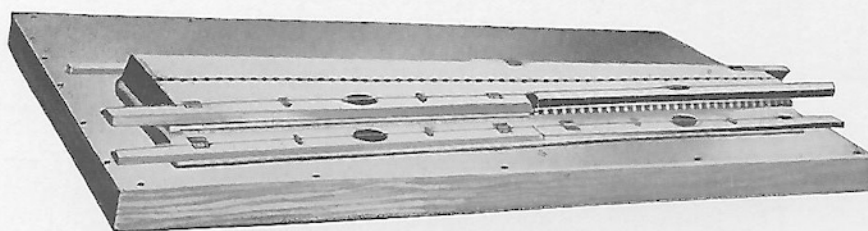


FIG 3.—REED CELL BOARD

It is through these cells that the current of air rushes over the reed, causing the tongue of the reed to vibrate.

The cells correspond to the pipes of a pipe organ.

The cells for each set of reeds are covered by **mute strips**, controlled by the stops above the keyboard, which shut off the wind from all the cells and reeds excepting those belonging to the set the organist wishes to employ.

In illustration, Fig. 3, one mute strip is opened, showing the cells—the other is closed.

The reeds, when they are placed in the cells, do not rest directly upon the board, but fit into little grooves—like a drawer in a slide—of the exact size of the reed; an exact fit being necessary to prevent the reed from rattling.

We take another extra precaution in the Estey reed cells to prevent all possibility of a leak. Just at the opening of the cell we cut a slight groove and fit into it a small piece of felt, firmly gluing it in place. This acts as a cushion under the heel of the reed, giving it a slight upward pressure and holding it firmly in place. The felt also makes it more air-tight when the mute with its sheepskin strip falls upon it.

This is only another of the hundred "little things"—the "old maidish" fussiness of which we are accused—that go to make the sum total of Estey excellence.

The mute strips are fastened with little brass hinges and are held in place by nicked wire springs, protected by pieces of felt, as shown in the illustration, both to prevent them from wearing the wood and to render them absolutely noiseless.

The Swells and Couplers In Fig. 4 are shown the octave couplers (the bent wires) which connect each valve with the valve of the corresponding note—an octave higher in the treble and an octave lower in the bass—thus doubling the volume of sound. The

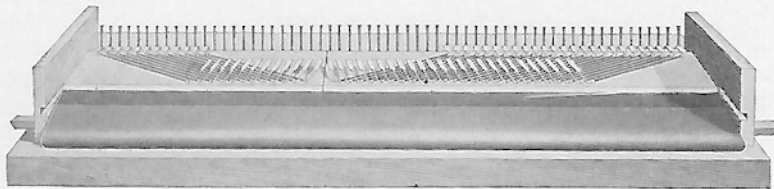


FIG. 4—OCTAVE COUPLERS

swell, or shutter, operated by the knee, which makes possible the *crescendo* effect, and the pitman rods, or little trackers that operate the valves, in place, ready for the keys.

Made of the best procurable material; properly made by hand, by veterans in the craft; properly set and properly regulated, the key action of the Estey is as nearly perfect as it is possible for human skill to produce.

The Keys and Key Frame The keys of the Estey (shown in Fig. 5, added to the action) are made in the Estey factory, and are not purchased at haphazard from a key manufacturer. This is in keeping with the Estey policy of being sure that everything about the Estey organ is exactly right.

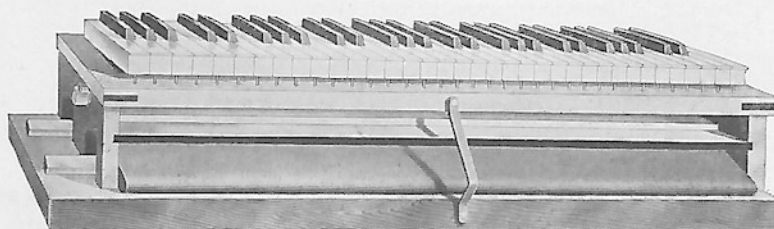


FIG. 5—KEYS AND KEY FRAME

The keys are made of the finest quality white basswood, free from stain or discoloration of any kind. We are so particular on this point that to prevent

the running of sap and consequent staining of the wood, we make the keys from boards that are sawed when the log is frozen.

The keys are covered with highly polished, extra thick, first quality fibreloid.

The frame which holds the pins for the keys is made of cherry, because it is a semi-hard wood that can be dried against all possibility of swelling and shrinking. This is of the greatest importance as the key pins must always be held in exactly the same position, else the frame creeps forward or backward and binds on the pins, causing the keys to stick or gives them slow action.

The holes for the pins are bored, the pins placed in position and then driven to their place by an automatic machine that has more than human accuracy and seems, almost, to have human intelligence.

The most skilled workman could hardly bore a series of holes at exactly—to a hair's breadth—the same distance apart, certainly he could not strike two successive blows with a hammer with exactly the same force; but this automatic machine, built especially for the Estey factory, places the pins in the frame with microscopic uniformity.

This accuracy has much to do with the perfect touch and uniformity of the Estey organ.



The Stop Board The action of the organ, ready to set into the case, is shown in Fig. 6, with the stop board in place. Unquestionably the stop action of the Estey organ is the most simple, the most accurate and the freest from noise of all methods yet employed in organ building. Little slides of hard maple connect coppered wire with the

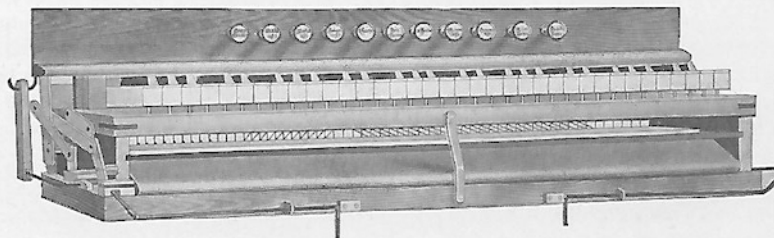


FIG. 6—STOP BOARD

mute strips or stops over the different sets of reeds, as shown on the left side of the illustration. This construction is the result of years of experience and experimenting and has proved itself to be the most practical method of stop action.

Simplicity We quoted one of the dictionaries a few pages back, to the effect that the organ is the most complicated as well as the noblest of all musical instruments. It is, indeed, a complex instrument, but

from that very fact arises much of the Estey's triumph. Its simplicity has overcome much of the instrument's complexity.

Note in Fig. 7—showing the action in the case viewed from the back—the perfect simplicity and freedom from complicated parts.

The illustration also shows directly in the center, the little box enclosing the tremolo fan. When this stop is drawn, the fan revolves and gives the very pleasing effect of tremolo to the treble reeds. In the Estey this is effective for the front as well as the back reeds.

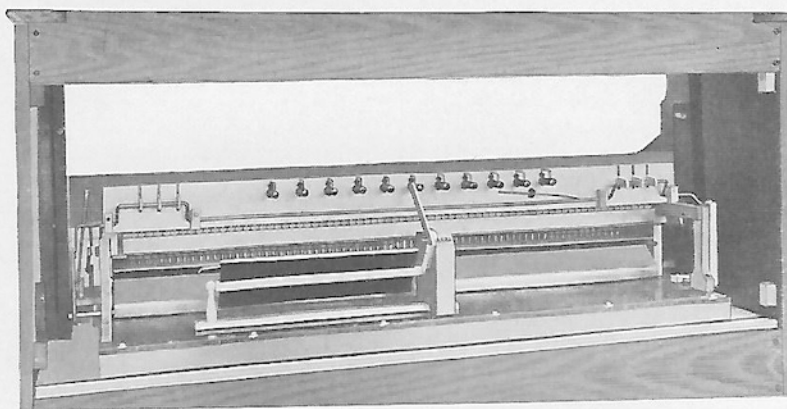


FIG. 7—ESTEY ACTION (FROM THE BACK)

The Reeds The sweet tone that has always been so characteristic of the Estey Organ is largely due to the care and pains taken in making the reeds. We have perfected the art of reed-making. We make our own reeds, because we cannot find in the whole world better reeds. If we could, we are not too proud to take off our hat to the man who makes them and pay him his price for them.

But they are not made.

For years the metal used in the Estey reeds, especially for the tongues, has been of a special composition—a formula which has been jealously guarded. Its action and tone quality are such as we have been unable to produce by any other alloy.

But it is not in the metal alone that the Estey's superiority consists.

It is even more in the making of the reed.

The reed is in reality made by special automatic machinery that stamps, moulds and grooves the plate, forms the tongue and rivets it to the plate with a delicacy and rapidity that makes it the envy of every organ and reed manufacturer in the country. The reeds come from the machine in a condition which many manufacturers would consider "good enough," but in the Estey factory the process of reed perfecting has not yet begun.

"Good enough" for the Estey is another way of spelling perfection.

After an inspection by an expert to see that they are mechanically perfect, the reeds are passed to the **cleaning** and **voicing** department where delicate fingered women with accurate ears, clean and polish them and then **voice** and **pitch** them by filing a little here and scraping a little there. The tongue must fit in the groove of the plate with the accuracy of the most delicate parts of a watch. In its vibrations it must not touch either side of the groove and yet it must just **escape** touching. In this department the reed tongue is also **curved**—the quality of tone depending upon the delicate curve given the tongue.

Next, the reeds pass to the tuning department where the expert tuners place them in the organ, voicing and harmonizing them, seeing that the reeds of each set have the proper quality of tone, the proper volume of tone. They fit them into the reed cells in which they belong so that, if necessary, not only the reed may be corrected, but even the shape of the cell changed in order to secure an absolutely perfect tone.

With the organ in perfect tune, pitched right, it would seem that perfection had been reached, and yet the organ must be taken to another department to be passed upon by the corrector—a past master of organ building—whose chief concern is that every organ shall come up to the Estey standard of **tone quality**—that it shall have that “sweet tone” which made the Estey famous. It is to him that we owe the fact of the absolute uniformity of the Estey product.

The Case As good an instrument as the Estey organ deserves a handsome case, and we provide it. Our cabinet work is not excelled by that of the finest furniture. And the purchaser can rest assured that he is getting exactly what the specifications call for. If the description specifies walnut case, every stick and piece of wood in the case is solid walnut; where the specification is for quartered oak, we use the finest grade of white quarter-sawed oak.

Finish We use in some designs, plain oak and in others, where the purchaser does not want to go to the expense of a full walnut case, we make a walnut finish. This latter case is made of a hard wood, stained to represent walnut. It really is a perfect reproduction of beautiful dark walnut. In any case you are sure of getting exactly what is specified in plain terms. We use no shoddy materials of any kind, inside or outside the Estey. Our mirrors are of the finest quality of beveled plate glass. The carpet on the pedals is first quality, and from start to finish, the furnishing of an Estey is the best that money can buy.

We have by no means touched on every feature of the Estey construction, but have simply pointed out a few of the essentials of a good organ—the things you should be most particular about in buying an organ.

Estey Organs are made by Esteys, whose responsibility makes their guarantee worth something. In business since 1846, with the fourth generation of Esteys now nearly ready to enter the industry.

A Word of Explanation

IN describing the interiors or actions used in Estey Organs, we wish to impress upon the mind of the intending purchaser the fact that under no circumstances do we desire to make any misleading statements. Where we specify **two full sets**, it means sets of reeds extending throughout the keyboard whether in five or six octaves compass. Many manufacturers specify **two full sets of two and one-half octaves** each, but our method has always been to call a set of reeds a full set only when it extends throughout the keyboard; so the Estey Organ of two full sets is equal to most organs described as having four sets.

Please note that all actions are made only in five octaves, unless otherwise specified.

We strongly recommend intending purchasers to order the actions containing the larger number of reeds. The small additional expense is more than offset by the variety of tonal effects the player may produce.

Actions or Interiors Furnished as Described Under the Illustrations of Different Case Designs

ACTION 32 Five octaves, eleven stops, one hundred and twenty-two reeds. Two full sets of reeds and octave couplers.

| Bass | | Treble | |
|-------------------|--------|-------------------------|--------|
| Melodia | 8 feet | Diapason | 8 feet |
| Dolce | 8 feet | Dulciana | 8 feet |
| Viola | 4 feet | Vox Jubilante | 8 feet |
| Bass Coupler | | Treble Coupler | |
| I Forte | | II Forte | |
| | | Vox Humana | |

ACTION 72 Same as Action 32, in *six octaves*, one hundred and forty-six reeds.

ACTION 35 Five octaves only. Twelve stops, one hundred and eighty-four reeds. Two full sets of reeds with one double set of Harp Æolienne reeds of two and one-half octaves and octave couplers.

| Bass | | Treble | |
|-------------------------|--------|-------------------------|--------|
| Melodia | 8 feet | Diapason | 8 feet |
| Dolce | 8 feet | Dulciana | 8 feet |
| Viola | 4 feet | Vox Jubilante | 8 feet |
| Harp Æolienne | 2 feet | Treble Coupler | |
| Bass Coupler | | Vox Humana | |
| I Forte | | II Forte | |

ACTION 38 Five octaves, thirteen stops, one hundred and ninety-six reeds. Three full sets of reeds with one octave of sub-bass reeds and octave coupler.

| Bass | | Treble | |
|---------------------------------|------------|---------------------------|--------|
| Melodia | 8 feet | Diapason | 8 feet |
| <i>Dolce</i> | 8 feet | <i>Dulciana</i> | 8 feet |
| Vox Jubilante | 8 feet | Vox Jubilante | 8 feet |
| Violette, <i>soft</i> | 4 feet | Flute | 4 feet |
| Sub-Bass | 16 feet | Octave Coupler | |
| I Forte | | II Forte | |
| | Vox Humana | | |

ACTION 47 Five octaves, seventeen stops, two hundred and eighty-seven reeds. Four full sets of reeds, including the double set of Harp Æolienne reeds, with the wonderful Vox Jubilante set and one octave of sub-bass reeds and octave couplers.

| Bass | | Treble | |
|------------------------------|---------|---------------------------|---------|
| Melodia | 8 feet | Diapason | 8 feet |
| <i>Dolce</i> | 8 feet | <i>Dulciana</i> | 8 feet |
| Viola | 4 feet | Flute | 4 feet |
| <i>Viola Dolce</i> | 4 feet | Vox Jubilante | 8 feet |
| Bourdon | 16 feet | Bourdon | 16 feet |
| Harp Æolienne | 2 feet | Treble Coupler | |
| Sub-Bass | 16 feet | Forte | |
| Bass Coupler | | Vox Humana | |
| II Forte | | | |

ACTION 79 Six octaves, fifteen stops, three hundred and five reeds. Three full sets of reeds, including the double set of Harp Æolienne reeds, with three octaves of Bourdon and one octave of sub-bass reeds and octave couplers.

| Bass | | Treble | |
|------------------------------|------------|---------------------------|---------|
| Melodia | 8 feet | Diapason | 8 feet |
| <i>Dolce</i> | 8 feet | <i>Dulciana</i> | 8 feet |
| Viola | 4 feet | Flute | 4 feet |
| <i>Viola Dolce</i> | 4 feet | Vox Jubilante | 8 feet |
| Harp Æolienne | 2 feet | Bourdon | 16 feet |
| Sub-Bass | 16 feet | Treble Coupler | |
| Bass Coupler | | Forte | |
| | Vox Humana | | |

SEVEN AND ONE THIRD OCTAVES

ACTION 74 One complete set of 8 ft. reeds, seven and one third octaves compass; one set of 8 ft. reeds, four and two thirds octaves compass, Treble, and one set of 4 ft. reeds, two and two thirds octaves compass, Bass, with divided couplers. One hundred and seventy-six reeds.

ACTION 75 Same as No. 74 with the addition of one 16 ft. set of reeds, four and two thirds octaves compass, very effective as solo stop, or in ensemble. Two hundred and thirty-two reeds.

Code Words

| OAK | | WALNUT | |
|-------|--------------------|--------------------|------------|
| 12-32 | Homestead | Honorable | |
| 12-35 | Iceberg | Hopeless | |
| 12-38 | Iceboat | Horizontal | |
| 13-32 | Iceland | Hornpipe | |
| 13-35 | Iceicle | Horsehair | |
| 13-38 | Ideal | Horsemen | |
| 21-32 | Flirtation | Flirtigig | |
| 21-35 | Idleness | Frankness | |
| 21-38 | Ignited | Frantic | |
| 3-32 | Granite | Grandchild | |
| 3-35 | Grateful | Graphic | |
| 3-38 | Gratify | Gainful | |
| 5-32 | Fetter | Fetlock | |
| 5-35 | Imagine | Fiddler | |
| 5-38 | Illusion | Fidget | |
| 5-72 | Fiction | Fibre | |
| 15-32 | Fearfully | Feareth | |
| 15-35 | Impartial | Feasters | |
| 15-38 | Impassive | Feasting | |
| 15-72 | Fearlessly | Fearing | |
| 8-32 | Flickering | Flexible | |
| 8-35 | Impatience | Fraternal | |
| 8-38 | Impeach | Fleam | |
| 8-72 | Flinching | Flighty | |
| N-32 | Offertory | Gaiters | |
| N-35 | Identify | Gateway | |
| N-38 | Officers | Glitter | |
| N-47 | Official | Glimpse | |
| S-32 | Obeying | Flames | |
| S-35 | Illustrate | Flavor | |
| S-38 | Oblation | Flannel | |
| S-47 | Obliged | Flatters | |
| S-72 | Obliging | Fleecy | |
| S-79 | Oblong | Flemings | |
| OAK | | WALNUT | MAHOGANY |
| 6-32 | Lilacs | Likings | Limner |
| 6-35 | Lightly | Lifeguards | Lifeboat |
| 6-38 | Limestone | Limekiln | Limetwigs |
| 6-47 | Limpets | Limited | Limeburner |
| 6-72 | Lightning | Lighthouse | Likeness |
| 6-79 | Lifeless | Lifegiving | Ligaments |
| XL-74 | Hollanders | Holiness | Hollyhock |
| XL-75 | Holystoned | Holocaust | Homeopathy |



**CASE DESIGN
12**

Nos. 12-32 12-35 12-38

Length, 3 feet 10 inches. Height, 6 feet 4 inches. Depth, 1 foot 8 inches.
Average Weight (boxed), 360 pounds.

Five Octaves Only Furnished in Oak or Walnut Finish

For detailed description of Interiors and Code Words for ordering see pages 14, 15 and 16.



CASE DESIGN

13

Nos. 13-32 13-35 13-38

Length, 3 feet 10 inches. Height, 6 feet 5½ inches. Depth, 1 foot 8 inches.
Average Weight (boxed), 360 pounds.

Five Octaves Only Furnished in Oak or Walnut Finish

For detailed description of Interiors and Code Words for ordering see pages 14, 15 and 16.



**CASE DESIGN
21**

Nos. 21-32 21-35 21-38

Length, 3 feet 10 inches. Height, 6 feet 6 inches. Depth, 1 foot 8 inches.
Average Weight (boxed), 360 pounds.

Five Octaves Only. Furnished in Oak or Walnut Finish

For detailed description of Interiors and Code Words for ordering see pages 14, 15 and 16.



CASE DESIGN

3

Nos. 3-32 3-35 3-38

Length, 3 feet 10 inches. Height, 6 feet 11 inches. Depth, 1 foot 9 inches.
Average Weight (boxed), 390 pounds.

Five Octaves Only Furnished in Oak or Walnut Finish

For detailed description of Interiors and Code Words for ordering see pages 14, 15 and 16.



CASE DESIGN

5

Nos. 5-32 5-35 5-38 5-72

Length (five octaves), 3 feet 10 inches; (six octaves), 4 feet 3 inches. Height, 6 feet 5 inches. Depth, 1 foot 8 inches. Average Weight (boxed), 420 pounds.

Five or Six Octaves Furnished in Oak or Walnut

For detailed description of Interiors and Code Words for ordering see pages 14, 15 and 16.



CASE DESIGN

15

Nos. 15-32 15-35 15-38 15-72

Length (five octaves), 3 feet 10 inches; (six octaves), 4 feet 3 inches. Height, 6 feet 7 inches. Depth, 1 foot 8 inches. Average Weight (boxed), 420 pounds.

Five or Six Octaves Furnished in Oak or Walnut

For detailed description of Interiors and Code Words for ordering see pages 14, 15 and 16.



CASE DESIGN

8

Nos. 8-32 8-35 8-38 8-72

Length (five octaves), 3 feet 10 inches; (six octaves), 4 feet 2 inches. Height, 7 feet.
Depth, 1 foot 8½ inches. Weight (boxed), 440 pounds.

Five or Six Octaves Furnished in Oak or Walnut

For detailed description of Interiors and Code Words for ordering see pages 14, 15 and 16.



CASE DESIGN

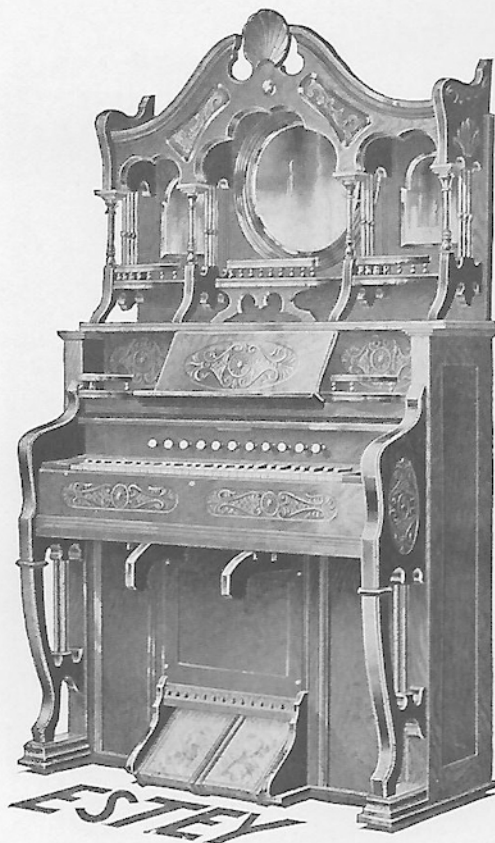
N

Nos. N-32 N-35 N-38 N-47

Length, 3 feet 9 inches. Height, 6 feet 4 inches. Depth, 1 foot 11 inches.
Weight (boxed), 415 pounds.

Five Octaves Only Furnished in Oak or Walnut

For detailed description of Interiors and Code Words for ordering see pages 14, 15 and 16.



CASE DESIGN

S

Nos. S-32 S-35 S-38 S-47 S-72 S-79

Length (5 octaves), 3 feet 10 inches; (6 octaves), 4 feet 3 inches. Height, 6 feet 8 inches.
Depth, 1 foot 11 inches. Average Weight (boxed), 435 pounds.

Five or Six Octaves Furnished in Oak or Walnut

For detailed description of Interiors and Code Words for ordering see pages 14, 15 and 16.



CASE DESIGN

6

Nos. 6-32 6-35 6-38 6-47 6-72 6-79

Length, 4 feet 6½ inches. Height, 5 feet 9 inches. Depth, 1 foot 10 inches.
Average Weight (boxed), 465 pounds.

Five or Six Octaves Furnished in Oak, Walnut or Mahogany

Furnished with or without top. The effect of this design without top may be seen by placing a piece of paper across the top of the print.

For detailed description of Interiors and Code Words for ordering see pages 14, 15 and 16.



CASE DESIGN
XL

Nos. XL-74 XL-75

Length, 5 feet. Height, 4 feet 7 inches. Depth, 2 feet 2 inches. Average Weight
(boxed), 460 pounds.

PIANO CASE ORGAN

Seven and One Third Octaves Furnished in Oak, Walnut or Mahogany

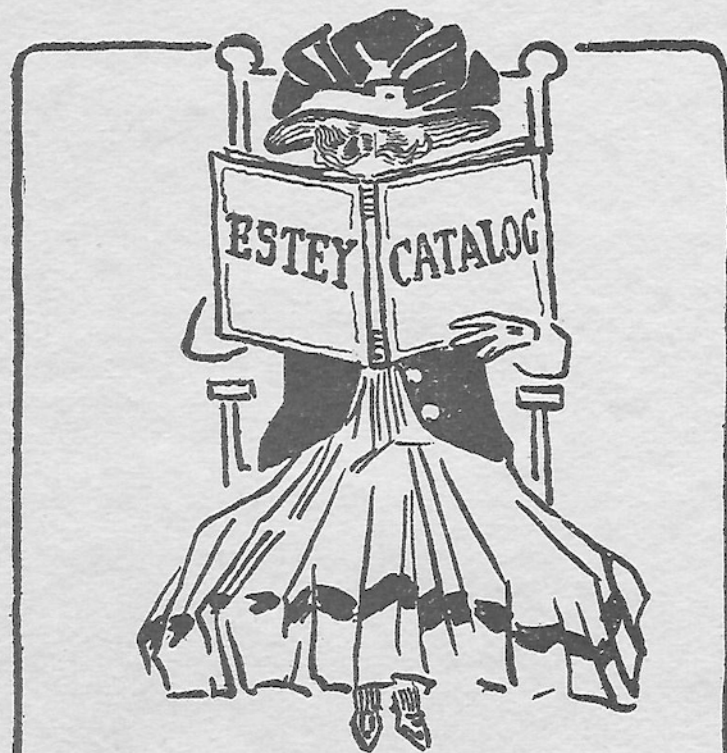
For detailed description of Interiors and Code Words for ordering see pages 14, 15 and 16.



MODEL
G-61

The above design is but one of fifteen shown in our separate catalog of organs for churches, schools, etc. Sent for the asking.

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WHEN *highest praise* of some other
Organ is intended, people say:
"It's as good as the ESTEY."

Did you ever hear an ESTEY Organ
referred to by saying it was "*as good as*"
some other?

"ESTEY" on the nameboard, that
is your unerring guide.